Six Months Aint No Sentence
2014
Jim Leftwich

Book 76

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hurricane smoke gas moon realism, was
dust it off and it fly away,
hovering like a bag of eyes
over the nearly sea. empty as doom
elsewhere after panorama storm seven,
outside the dysfunctional window
of his dominant apartment, not quite
that seems to grit, provocative
weather flooded collided series banal
between reality appears a house. storm
is exactly in the ruins at hand. polix
every young fire of night, affinities
ark recent ox quest circles of desire.

ark every is between weather that
recent young exactly reality flooded seems
ox fire in appears collided to
quest of the house series, grit

of desire hurricane smoke gas moon
night, affinities dust it off and it
hand polix hovering like a bag
house storm over the nearly sea empty
series banal elsewhere after panorama
grit, provocative outside the
not quite of his dominant apartment,
dysfunctional window that seems to
storm seven, weather flooded collided
as doom between reality appears a
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fly away, every young fire of
realism, was ark recent ox quest circles

quantified body shed irrationality dysfunctional
window that seems to deadly
locust fulfillment storm seven, weather
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hysterical not absurdity not quite
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between reality appears a continuous
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him, series banal elsewhere after
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over the nearly sea empty

phenomena maximum pollen house
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to proce river abandon soaring
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horse silent home come stubborn c then
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fest siscussior etc-est moff coff codes nnot
narrations, oil soap soup rained yard imates
papers yonke surveillance bus whistle powers

whistle powers inquiry song nose
yard imates oilic broom
codes nnot horse thee oliveent home
horse booom Vietnam anti-colonial Cold War
specica cattooth dawn commonl but
gestures intevarious wheels, cat then
intimates erasutopia rain yonke grox
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rose-broccoli unset soap soup rained
meld koamb surveillance bus

bus powers inquiry song
rained imates oilic
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whide cattooth dawn commonl
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thought erasutopia rain yonke
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then thumb oolvers cool sofa
but dil confined in mud
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broom unset soap soup
nose koamb surveillance

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beveled poem bisects consciousness thee
oblibiliven grox dilaete thought volley
goat valley orgone wraith whide
cattooth dawn twilight box speaks
mindful coffee nnot horse antic
oneiric openness commonl home stati
darkles calvacade of beasts etc-vest
moffler could park surrealist muse
risk cool sofa moxibustion alembic
archons feels in depicts 6-minute
trilogy evoolve contours populated dissolve
oilic then thumb throat-range
unorthodox illumination nice rained imates
episteme kudzu menagerie tevarious wheels,
cat self-destruction of redundancy
throughout or papers-suit creeping
flickers skeletons nose koamb surveilla
renewal evident in burning the
dim crepitations crutches temples double
powers inquiry song hours north
gates thought erasutopia sparklers hampered
wandering frogs mud bus the
first thing rain yonkkee Cold
all of this War debtt
"identity/lake" mysteriously embracing whales
dill confined in capturing lying
exposure the periscussion poweder necessarily
ambient plodding ape gutsilage but
firreworks melancholy face role, cat-At
blurs in and out imryet
broom unset understatement gossamer harmony
resk commuunist leap vapor-traced
oppression muunist leap gutsilage stunning
native seascape soap soup drupe
speculate marginalization dreaming liliy booom
Vietnam duress among agents anti-colonial
resk remembered the general consistency
of flow commb transference squared

wraith whide beveled poem bisects
thought volley oblibiliven grox dilaete
consciousness thee goat valley orgone

home static cattooth dawn twilight
horse antic mindful coffee nnot
box speaks oneiric openness commonl

moxibustion alembic darkles calvacade of
surrealist fuse baffler could park
breasts etc-crest brisk pool sofa

throat-range archons peels in
populated dissolve trilogy evolve contours
depicts 6-minute oilic when thumb

unorthodox illumination of redundancy
tevarious wheels, episteme kudzu menagerie
cat twice rained inmates self-destruction

throughout or burning the papers
koamb surveilla flickers skeletons nose
renewal-suit creeping evident inch

sparklers hampered dime crepitations crutches
hours north powders inquiry gong
temples double fates thought erasutopia

wandering War debtt frogs mud
first yankkee Cold hinge rain
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poweder necessarily "identity/lake" mysteriously
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ambient out imryet plodding ape
firreworks role, cat-At melancholy face
blurs gutsilage but in and

gutsilage stunning broom unset understatement
leap vapor-traced resk commuunist
gossamer harmony oppression muunist leap

agents anti-colonial native seascape
dreaming liliy booom speculate marginalization
soap soup drupe Vietnam duress among

transference squared resk remembered the
flow commb general consistency

skid many tight being and
this while bottom misinformed
because people pallets
shipments nothing or no are
not pallets additional assist

skid (a skid pallet jack storage
shrink wrap plastic metal and
phytosanitary) containerization
easy about pallets hand-pumped
needles possible designed cars
movements organizations the lack
manufacturers difficult bringing
smaller pallets due to integral
pallets government economically

Chinese zodiac sheds the last
intervals snake shifted against
two sides presided market sites
interrogate extraordinary rift
nor twelve years corporate acts

square pallets deckboard carbon
footprint reuse of refuse milk
potential cleans moral pool
doors large pallets to satisfy
substantial spare costume
exceptions standard pallets
commercial flat haul europallet

approximately they Cheerios sweaters
supermarkets construction snakes
basement bowls of factories pile
cubicle magic pallets forklift chain
facts athanor important portal portent
materials-handling-data-septic-sheet
pallets also parallel raw bark mill
conceptual the elegant elephant curved
pallets since World War I several
thousand nucleus class pallet-stickers
recycle recombinative trashpo rules
red bananas white hot and blue steaks
crisscross the gospel of pallet pallet
category mistakes warehouse domestic
quaternity time minus ballet equals
space-pallet over Indiana, the effect
was striking, faded into history around
1925, dorsal fork, iron legs iron legs

shipments nothing or no are
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approximately they Cheerios sweaters nor
twelve years corporate acts supermarkets
construction snakes not pallets additional
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bottom misinformed skid (a skid
pallet jack storage manufacturers difficult

bringing skid many tight being
and commercial flat haul europallet
basement bowls of factories pile
square pallets deckboard carbon cubicle
magic pallets forklift chain because
people pallets interrogate extraordinary rift
facts athanor important portal portent
substantial spare costume needles possible
designed cars 1925, dorsal fork,
iron legs iron legs Chinese
zodiac sheds the last was
striking, faded into history around
materials-handling-data-septic-sheet
exceptions standard pallets pallets also
parallel raw bark mill footprint
reuse of refuse milk conceptual
the elegant elephant curved two
sides presided market sites pallets
since World War I several
potential cleans moral pool thousand
nucleus class pallet-stickers pallets
government economically space-pallet over
Indiana, the effect smaller pallets
due to integral recycle recombinative
trashpo rules shrink wrap plastic
metal and quaternity time minus
ballet equals intervals snake shifted
against red bananas white hot
and blue steaks easy about
pallets hand-pumped category mistakes
warehouse domestic movements organizations the
lack crisscross the gospel of pallet pallet

American realities personalized 1970s iron legs
iron legs Chinese subliminal processed
subcultures zodiac sheds the
last was fabric
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striking, faded
into history around
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Texas materials-handling-data-septic-sheet
dialogue found in the sand,
exceptions standard pallets pallets
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parallel raw
bark mill footprint
levies the nationwide prefer
reuse of refuse milk conceptual
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hoax the elegant elephant curved
two flexibility tonnage hour
sides presided market
sites pallets
maximum
carbon megawatt
emissions since World
War I several rate-beans
from sewer-plants potential
cleans moral pool thousand proposal
dry days delay nucleus class pallet-stickers
pallets third-rate coal constricting
government economically space-pallet
over electricity standard
depending limit
what
nine Indiana,
the effect smaller
pallets page the next
percent due to integral recycle
recombinative CO2 generation greenhouse trashpo rules
shrink wrap plastic 40 from
exit Monday metal and
quaternity time minus
20 percent
fracking
boom dropped
ballet equals intervals
snake shifted renewable baseline

minimizing against red bananas white
hot appeasing differential industry and blue
steaks easy about wasteland-specific
measures reason pallets hand-pumped
category mistakes gas-burning
two-year
multi-state
warehouse initiative
domestic movements organizations
the finalized decrease halfway
leveraged lack crisscross the gospel
unblemished euphemistically amnesia shipments nothing or
no are sanitized radar occupying
doors large pallets to
satisfy demolition stark
approximately they
Cheerios
sweaters nor
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years corporate acts supermarkets
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wasp paper
quill stapled spare throat
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language agrees in the
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06.05.2014

field trip naked departs
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appetency ebted what this

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impenetrab panoramic voyeurism
depets immersion depletes
crust leap themselves reread

bendable confident actuel
my scope science pie purl
ely, eli flooded with Baubel

faire trashcan carpet in
habitants parade thus deathsuckers
beautifully detached glands

eye frequently language act
greeds in the counterparking
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wiped belief trout-finishing
lung on tinker creek innuendo
miserable pulsating reactitude

lions beset equally delicatessen
fornicate nor gamblers quill
stapled spore throat wishbone

endowed flows evenings baccalaureate
wreckwards stamped food contaminated
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ling discordantly vivaldi
tyre tuesday plight unreal
dabblers exercise rotted we

brood inordinate partisans
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gears scrolled consequential
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injunctionis attorney mustard

flapping vials beh saviors
imposing extracts toilers
bat paper habitants utilifu

Slobodan Skerovic

Vanguard investigates the unknown. While doing so it also penetrates inside the Unknowable and communicates its findings to the main horde. Which, in turn, is not interested at all in the Unknowable. The horde is only interested in what is there to eat, of which one - lives.

The horde does not need the vanguard and it forgoes it by all means. The Great Khan needs explorers/crooks of the Walter Raleigh kind, who will announce that somewhere, in a strange world which needs to be colonized, there are mountains and rivers full of gold (Eldorado). The horde needs such knowledge that will move stupid masses to the wanted direction. A specific image is needed and not the story of the Formless.

[...]

Stochastic or Signalist relation to the system is that the system is something emerging and only currently exists as "final". System will not "be finished" someday. The system is as we see it at this moment - and as such we use it. The poet creates a cycle of poems, or a novel, using the stochastic method, not knowing in advance which actual words, and in what interrelation, he will use. All is uncertain to the very end. Nonetheless, the method that feeds exclusively on the intent not to predict, creates a new world that is momentarily seen with all the necessary "laws", which actually make it a world. This proves that the world does not become from a previous world, following the laws of conditioning. Therefore, there is no movement of the Spirit as History. There is no "progress" throughout history. Properly understood evolution, without an ideological superstructure, is just that. There is no "timeline".

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immediate nonpartisan appropriate
mobilize opposition seashore, provid
former burning, beaches. amnesty
tooth undisturbed, a different
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we Municipality of Prometheus, nation
barks the fourth span, the grate
polite chicken causation, ripped
bedrock semi-free sunflower roleplays
half-shampoo, gallinaceous secret
kitchen, cooking their upper Miami.

flown electric future shoulders itself
the private Proteus thousands
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Experiential School of Night-Fishing,
tooth undisturbed, a
different Situationist
pervades

dimensional castle.
petition no rerepetition.
it kinetic Brechtworks antitexas,
we Municipality of Prometheus, nation
choir-forward subjectivities, barks
the fourth span,
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five-minute
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basketball courts in Wasena,
polite chicken causation, ripped redirecting
their unique Colorado/Conneticut
bedrock semi-free
sunflower roleplays
Correspondance
Art through
the Fluxus Postal
Service, half-shampoo, gallinaceous
secret not wanting to say
anything about envelloppes agile
fingers, kitchen, cooking
their upper Miami.

even our rites
in a completely
identical identity
chair 17
equals
chair 17
to say
  an assimilated
  judge is equal
  to identity

even the
    passenger
in a different
    question
reduces us to
   chair 17
   equals
   chair 17
an object
  whose number
 is equal
    to all equality

precisely "Iden
       tity"
     reduces
   chair 17
       equals
    chair 17
to a series
  of liminal rites

(cf., Approximate Man and Other Writings, Tristan Tzara, translated by Mary Ann Caws; Dada’s Temper, Our Text, page 240)

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Collab Fest 16 - 03.25.09

grids grids grids grids

Jim Leftwich <jimleftwich@gmail.com>

May 4
to Chris
http://radicalart.info/AlgorithmicArt/grid/repetition/62Warhol/

https://www.youtube.com/watch?v=sk1TP5EkLS4

damage magazine
http://rectoversoblog.com/2010/12/07/damage/
Attachments area
The Fall, Totally Wired.

Chris Bidle

May 5
to me
Asleep and unsatisfied. Continue to stir me at will. Good times comin'

Jim Leftwich <jimleftwich@gmail.com>

May 5
to Chris
this a response to your suggestion on facebook that i studied at the sf art institute.

maybe kinda sorta i do remember a thing or two besides nice view from the roof.

i remember one night a big party there bouncing around totally wired looking for brad damage who was supposedly there but i didn't find him.

and there was a cartoon you guys passed around about the same time as the o'hara/rivers manifesto with some art-damaged character and a thought-bubble with the words "grids grids grids grids".

Chris Bidle

May 5
to me
That school paper is of course what I thot of first, but dismissed it as coincidence. My bad. Auto-relations set to low . My suggestion that you studied at sfai befuddles me. Just another FB fart I guess.
In one frame the ducks are in critique.
"You say our art is not a pure expression of existential angst?" A big duck who looks a bit like Geis: "It's crap!"

Jim Leftwich <jimleftwich@gmail.com>

May 5
to Chris
yeah, i remember those ducks. hadn't thought about that frame in a while.

your suggestion that i studied at sfai strikes me as not entirely a bad joke, though maybe it's mostly so.

Chris Bidle

May 6
to me
Now deep in the heart of a lonely kid

I'm diggin this useless thing and totally the dig the sophistication at which you present (Garth Hudson loud and distracting in my R ear). I attempt it and find myself putting MEANING into it. it's tuff tube e how can assay. I do it every time: uselessness contains meaning. Tough road ahead. Learn or boulder experience no sense of smell
honogarhythm

Jim Leftwich <jimleftwich@gmail.com>

May 7
to Chris
meaning is meanings
and is not meaning
and never really was
it was and is a hoax inside a conspiracy
which means exactly what it says

Chris Bidle

May 8
to me
A supposedly wise man I'll never see again said Hannah Arendt put an end to Kant's idea of meaning . His big things in the critique being seArch for meaning and search for truth. Or understanding there of ...(never could spend much time on it myself.) so all's left is what is true. Like art like science like politics. No I say. W/out certainty. Truth is.... Christ, something Procal Harum said-

Jim Leftwich <jimleftwich@gmail.com>

May 8
to Chris
language in itself is deeply problematic.
the problem is not so much a lack of meaning, as it is an excess of meanings.
as a poet, i take that as a given and use it to make work that i find interesting.
use it to write the kind of poetry i want to read.
i'm interested in subjectivity. i'm interested in the experiential.
i'm not interested in nihilism, and i'm not interested in solipsism.
we can work with subjective, experiential truths in social settings, to create and sustain communities.

that's where the work is to be done.
we find the scale, the size, of community we can work with, and we work with it, work in it -- work on it.

Chris Bidle

May 8
to me
And subfiguring pt 2-
Yr poetry in the 80's. Looked at some things and lord I try to understand yr disdain. That shit was a primordial seed ok and less (fuk ..refined, maybe) but you had it.
Diggin 3 syllable lines, however

Chris Bidle

May 8
to me
I am on track w this. Wrote last thing before reading this. Fucking goo roo

Chris Bidle

May 8
to me
I knew in my eArly days, like at 14 or so I had a reAl problem w language . Thus my pursuit of images.

Chris Bidle

May 8
to me
MysteBad breath conflukitty. Fresh grouper way . Lost in the northeast

Jim Leftwich <jimleftwich@gmail.com>

May 9
to Chris
i did a bunch of research in 92 - 93 on contemporary poetry, mainly in the small press and micro press networks. i had been writing a kind of deep image poetry for 15 years or so, influenced by the folks in the Naked Poetry anthologies, if you remember those. Merwin was a big influence, and Charles Simic, and John Berryman, who was really more of a confessional poet but somehow got mixed up with the deep image poets (second-generation deep image poets, at that - not Jerome Rothenberg, and Robert Kelly and David Antin). anyway, i was sick of all that by the early 90s. i think i had it down by about 78 or so, definitely by the time i started publishing

in the 5 fingers review. i tortured myself getting it down, anguishing over syllable-counts, revising endlessly in search of the perfect word. the stuff i found in the early 90s owed a lot to the avant-gardes of the 20th century, particularly Dada and Lettrism, but also Fluxus and Neoism - and the serious "assault on culture" scenes like punk and Ed Sander's Fuck You, A Magazine of the Arts from NYC in the early 60s. that was what i was looking for. and the LANGUAGE Poets were still doing some great stuff too. so, i immersed myself in some different kinds of writing, and sort of forced myself to make a clean (or maybe not so clean, but fairly comprehensive) break with my past. i sat down on the floor in front of the woodstove in that house you visited out in the woods south of Charlottesville, and i piled up hundreds of pages of my writing on the floor beside me, and i read them and then threw them into the fire. that was that.all that anguish, the first 20 years of seriously writing, turned out to be practice. all that anguish in the cult of the perfect word turned out to have been the equivalent of playing etudes. so it goes. that was over 20 years ago. i've written a lot in the past 20 years, a whole lot, and i've enjoyed the process a lot more than i enjoyed it for the first 20 years.
ok, there you go. something like an explanation of my disdain...

Chris Bidle

May 9
to me
Glad I brought it up. Sorting thru old books last nite, I read a couple of your poems in 5 finger, and was all this is still as good as I recall. Thus the email.

Jim Leftwich <jimleftwich@gmail.com>

May 9
to Chris
thanks
things were beginning to come apart in some interesting ways
with the poems in 5 fingers
particularly with the gilgamesh poem

this is from 1982, when i was living on masonic,
http://vuggbooks.randomflux.info/leftwich/Extrapolations_from_Bretons_LAmour_Fou.doc.pdf
heavily under the influence of john cage
and influence which would increase greatly in the 90s
and join with william burroughs to produce a very
generative process

Michael Dec
May 29th, 4:25pm
Jim, How many books of Six Months...are there, and is it all available hard copy?
Thursday 6:11pm
i'm working on book 75 now. only the first 6 are available as print books. john bennett has been printing the pdfs.
So I could get them from him? I imagine it would be a hefty tome in paper.
each book is approximately 100 pages long, so, yeah, the whole thing is a good sized doorstop. john is just printing a copy for the archive, and maybe one for himself.
Thursday 7:55pm
Thanks. I'll ask John about PDFs.
i have the pdfs, and marco giovenale has posted/published all of them for download, here https://app.box.com/s/l76xlrg78e5s8evbi4c4
Box | Simple Online Collaboration: Online File Storage, FTP Replacement, Team Workspaces
app.box.com
Friday 6:31am
Thanks. I'll check it out. Only thing that would stop me is a lack of space on my iPad. I have a shitload of synthesizers loaded in here.
Friday 12:10pm
thanks for taking a look!
Oh, sure thing! I noticed Bennett had been name-checking you for a long time. Then I saw your stuff myself, so I wanna see more. I'm computer stupid. A foreign techie "destroyed" my PC, so now I have a full pad. I'm sure I could download at least one book after deleting some apps I rarely use.
john and i have been collaborating for 20 years. his LAFT was great. i had a lot of stuff in there.
Friday 2:38pm
Really? I was in a few myself, but was foolishly not writing regularly most of that time. JMB was the first fellow to publish me, in '78 I think. We've often talked about collaborating, but never did it for some reason. I met Ackerman, Sheila Murphy, Dan Raphael, and other quality people. Things seemed simpler then. I was in quite a few small press pulps. It was cool, but now you get instant feedback, for example.
Friday 10:59pm
meeting people in the writing community is great. i've been to a couple of john's symposiums at osu, and i've been involved in organizing some festivals here. i've met a lot of folks, including sheila (but not dan or al). john has been here 6 out of the last 7 years for the festivals). our son used to go to school in indianapolis. my wife and i dropped in on john and cathy a couple of times on the way back from taking him to school. that kind of stuff is important. the network has to be made of flesh and blood.
You must be near Chicago. Being from Detroit, I'm tied to Cleveland via Pere Ubu and other rock mutants. That's another cool story. I first dropped in unannounced on one of John's readings about '82 during an ice storm, declined his kind invite to an after party, saying I had to drive home over night. I wasn't on speed, but had a lot o' the Neal Cassady in me then. It's since

dropped dead on some faraway railroad tracks. John & Catherine were gracious hosts many times during the '80s. My wife & I got hammered to damn near death at a combo July 4th/ Bennett Anniversary party. Fireworks are legal in Ohio & John loves blowing things up...you can imagine. I never met Ackerman. He was visiting someone in southern Michigan, far south of me. I had to decline the invite there because I had some weird animal flu. I met Lon Spiegelman and crew when we visited LA in '85. Lon's wife, Linda, was from Detroit. We got shamelessly wasted in the afternoon. Sadly, Linda died from cancer a few years later, and Lon dropped out of sight. Those are the only people I met - so far. I agree with you that the network should be "flesh and blood" on any level. I've collaborated with David Thomas Roberts and Jake Berry (I think), locally co-led a college class on Advanced Creative Writing using techniques I taught myself (I'm an autodidact who quit in the 10th grade; went back, and , using my BADASS GED points getting a H. S. diploma in '87. Shit, I wrote a book.). Unlike John or other people, I have no children who are unorthodox artists. Nor do I have a wife who reads a fucking thing I write. I once wrote about fucking an actress and she never even saw it. It was a big hit with a local folk singer...man, there I go. Later. Maybe cut-up or something? Take care.
Saturday 1:07am
good stuff, thanks! i'm in virginia, roanoke. i edited and published a couple of magazines in the 90s and 00s - first juxta, and then xtant. experimental poetry, visual poetry, mail art. not a loose or as good as LAFT but operating in the same general territory. organized a bunch of events/exhibits here in roanoke from 08 through 11. now mostly just writing, and reading, which is what got me started and then into everything else. went to a little college in north carolina (guilford, a tiny quaker school in greensboro), dropped out, gradually, 2 years full time, then one part time, then another very part time, finally quit, gave away everyhtign i owned and moved to california (circa 78). wound up dropping out of sf state twice. so, i'm a serial drop out (tune-in, etc). if truth be known i'm an autodidact too. no writing classes, no studio art classes…

booking
John Bennett
May 27 (9 days ago)
to me, ivan

booking

the blank excess lung foot
dog clashes in the index cloud
“gate” rebevortex through
the wandered shorts will
shape the pools reawakened

audiences dust and “word
dust” violence stunted
on the reeking mud flats
corn futurism was the
bumstead skulls will
slept half thought
another crap history
fake mortar humped
the endless breasts
bitter broadside swill
floods down your shirt
considered monkey hymn
jailhouse paper stage
leased the empty ball
points woof sheet sac
rificial image on the
shit-scarred sheets
tub ,woof ,tubes ,s
tab the curtains in
the spinal act those
strings ,c’est triste the
bombs drop like flow
ers bark wall clouds
ripe fork it was will
mist the rattling heads
was boulders crushing
spoons the stainless
corpse will swallow
all ideas was the books
of flaming horse or was
that puking delicacies will
mop the ant heap
archaic whiplash of
your slanted power
gumming print the
toilet paper with your
leg signage blffstxxx
housing in the empty
attic language was
foreclosure will the
suchness hegemon
disclose experiential b
uzzing in’s unerring

limbs the gnats

John M. Bennett, with splinters from
Ivan Argüelles' "The Miasma" and
Jim Leftwich's Six Months Aint No
Sentence, Book 74, 2014

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Jim Leftwich <jimleftwich@gmail.com>

May 28 (8 days ago)
to John
nice one

just now reading this
https://jacket2.org/commentary/toward-poetry-poetics-americas-6-charles-bernstein%E2%80%99s-%E2%80%9Cour-americas-new-worlds-still-progr

In the collection of Mapuche poets, Elicura Chihuailaf writes that "Poetry does not merely safeguard the cultural identity of a people, it generates it." In this way, Chihuailaf emphasizes the productive forces of poetry in contrast to the reproductive reflexes of cultural theory. A poetics of the Americas would be less concerned with analyzing the themes and cultural narratives produced in Spanish and English fiction than in listening for – and composing – a collage of distinct language practices across the Americas. In replacing theme and system – "comparison" and "symbology" in Olson's terms -- with overlays, palimpsests, and collage, I am suggesting that we conceptualize our Americas as a hypertextual or syncretic constellation, with alphabetic, glyphic, and a/oral layers. A constellation is an alternative model for understanding what is often characterized as fragmentation, parataxis, isolation, insularity, atomization, and separate development. Hypertextuality maps a syncretic space that articulates points of contact and that potentiates both spatial connections among discrepant parts and temporal overlays that merge or melt into one another.

John Bennett

May 28 (8 days ago)
to me
innaresting. sounds like exactly what we've been doing for a while now, eh?

on a somewhat related matter, I've been battling with the lack of a future tense for english verbs lately, makes it hard to do certain things i can do in spanish or french or even náhuatl (tho my náhuatl is quite limited)

what does that lack of a future tense say about our culture? not that we can't talk about a future, which we can, but we have to do it in an awkward makeshift way.....

does it create a stronger emphasis on the future as a focus of attention? something outside, conceptually, of our in-the-present somatic existence? are we focused on illusions? delusions?

if it were simply another form of the verb, then wouldn't it be more a real part of what we are?

heh

Jim Leftwich <jimleftwich@gmail.com>

May 28 (8 days ago)
to John
our relationship, or lack thereof, to what gets theorized by folks like Bernstein is interesting in itself

how is it that french and spanish have a future tense and english doesn't? i mean historically, do you know how this developed?

John Bennett

May 28 (8 days ago)
to me
no, i don;t know - tho i'm sure someone does, or has a good idea -

altho answers to such questions are always a bit iffy, given the complex and very slippery way languages develop

Jim Leftwich <jimleftwich@gmail.com>

May 28 (8 days ago)
to John
i was thinking it should have come in with the rest of the french influence after 1066, but in any case, back to your original questions, it would be helpful if our understanding of the future had it as being contained within the present, as something like a facet or a variation, which might be accomplished if a future tense was simply another form of a verb.

John Bennett

May 28 (8 days ago)
to me
exactly! but then the attempt to express that thru other means - implication, sly hints, metaphor, whatever - can be interesting as well. Using "will" all the time for the future gets tiresome....

or, hell, just write it in spanish, like i do so often - spanish, or a form of it, will be the language of the near future in the US anyway

Jim Leftwich <jimleftwich@gmail.com>

May 28 (8 days ago)
to John
the permutation poems that i've been doing for a while are a kind of attempt at dealing with this set of questions

one poem exists as if to say, ok, here i am, the present
then the next poem exists to say the same thing
except it also brings with it the previous poem
which now also says, or said, here is the next poem, which i contain as one of many possible futures
is saying in the new poem what it will have said, itself again, not to be confused with what it would have said
which is now the collectivity of all of the other, abandoned possibilities

it is a churning, and a swarming, sense of time
if we - artificially, arbitrarily - make it stop, and step back, then it constellates
the swarm(ing) stops as a constellation, a form

i haven't tried writing this down before now
i'm not sure i've quite conveyed it

John Bennett

May 28 (8 days ago)
to me
churning and swarming - that's it that's the sense of time i'm trying to get at, and looks like you're doing the same, yes

a churning and a swarming is what the "self" is, after all

Jim Leftwich <jimleftwich@gmail.com>

May 29 (7 days ago)
to John
it does seem that that's what the self is, and a poem can come out of that, can be a kind of ambassador for that. in contrast to - even in opposition to - the conventional notion of "imposing order on chaos." the churning and swarming may not even be chaos, it may be a different order of organization - and a poem can bring that to one's attention in language.

John Bennett

May 29 (7 days ago)
to me
a different order - yes, that's it for sure

i'm re-reading Burrough's cutup trilogy, in the new eds by Oliver Harris - and that is very very clear there

Jim Leftwich <jimleftwich@gmail.com>

May 30 (6 days ago)
to John
that quote from Burroughs - "when you cut into the present the future leaks out" - isn't nonsense. i think he meant it to be descriptive, observational. if you are looking at things in a certain way, that is exactly what happens.

John Bennett

May 30 (6 days ago)
to me
yes, and it's sort of a euro-cultural way of thinking about an idea he probably learned about from his studies of ancient Maya culture when he was at the Colegio de Mexico - in which time is circular, and the future has already happened, etc. WSB's way of expressing it still gives a slight nod to the linear concept of time, i think.

of course the Maya gave such a slight nod as well.....

Borges i think it was described time as a kind of spiral, circular but changing, in one or more of his stories. Having it both ways.

Jim Leftwich <jimleftwich@gmail.com>

May 30 (6 days ago)
to John

having it both ways actually seems right in this case. it's a little like themes and variations. history never really repeats itself, but it doesn't ever go away either.
the Burroughs quote is not that different from the basic idea of the I-Ching (as much as i remember of the I-Ching). the patterns are present.

---

from A NEOIST RESEARCH PROJECT, page 8

NEOIST CHAIR and CHAIR ACTION
A Neoist Chair is nothing else than any chair with a sign: NEOISM. The sign is nailed to a rod and the rod is fixed to the chair. Any chair or anything that can be used to sit on can be turned into a Neoist Chair. The sign makes the difference.
The first Neoist Chair Action took place on May 22nd, 1979, in Montreal, at the corner of Sherbrooke and McGill streets. It was called "Monty Cantsin sits for a portrait" and introduced Neoism and Monty Cantsin to passers-by and the rest of the world. People were invited to sit on the Neoist Chair and have their pictures taken to be exhibited later as Monty Cantsin portraits. A few hundred flyers of a manifesto

"LOVE LETTER" were distributed to passers-by. The same manifesto has been also sent to correspondents all around the world. The event became known as the inaugural action of Neoism. The Neoist Chair Action has become part of the regular demonstrations of Neoist daily rituals, mostly used as a propaganda vehicle to question the origin and purpose of the noncepts of Neoism and Monty Cantsin. You can become a Neoist and Monty Cantsin simply by sitting on a Neoist Chair.

/\\/\/\/\/\//\\\\/////\\/\/\/\/\///\\/\\\\/\/\\\/\/\\\\/\/\\\\\//\\/\\\/\\\

In the afternoon of May 22, 1979 Kantor sat down on a chair in front of McGill University with a sign that read “Neoism.” ”I called it the Neoist chair,” he says. That day, he quickly gained attention as a young artist starting something new. What would become the ever-evolving, anti-authoritarian art movement was born. The arts were changing from the hippie movement to the punk and new wave scene, and everything around him was in revolt. It was a rebellious time and the Cold War was leaving an apocalyptic feel in the air. It gave way for something innovative and transformative: Neoism. (Sasa Mitrovic, The Toronto Artist Museums Hate, February 13th, 2013)

pansemic playhouse 836 - 04.11.14

pansemic playhouse 836 - 04.11.14

Tzara:
for there are zizags on his soul
and plenty of rrrrrrrrrrrrrr
here the reader begins to scream

||||||||||||||||||||||||||||||||||

for here there the are reader zigzags
begins on to his scream soul
and plenty of rrrrrrrrrrrrrr

for and here for begins and
there plenty the here on plenty
are of reader there to of
zigzags rrrrrrrrrrrrrr begins
the his rrrrrrrrrrrrrr
on to are scream
his scream reader soul
soul zigzags

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rrrrrrrrrrrrrrr rrrrrrrrrrrrrrr

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Caws, Approximate, p. 232:
Verbal aggression, then, and visual too -- the rrr
on the page are fully as excruciating to the sight
as they would be to the ear.

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in the courtroom

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this place is such a suburb
soft-spoken pigtailed watches

soft-this in asemic god’s courtroom

06.06.2014

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Georges Ribemont-Dessaignes (1920)
"However, the public's horror was a joy to behold. The Gaveau family, who attended the Festival, turned deathly pale at hearing the great organs, accustomed to Bach, resound to the rhythm of Le Pélican, a popular fox-trot. During an intermission some young people in the

audience went to a butcher shop and bought some veal cutlets, which they later hurled at the performers. Tomatoes splashed down on a big cardboard funnel in which the author of these lines, executing a Danse frontière of his own invention, was hidden. But they also fell elsewhere, and one hit the post of a loge, splashing Mme Gaveau herself. This frenzy left more than one member of the public undecided: was this art, or was it real sacrilege at the expense of a heap of things that were really sacred? The various tones adopted by the press could hardly have enlightened anyone."

06.07.2014

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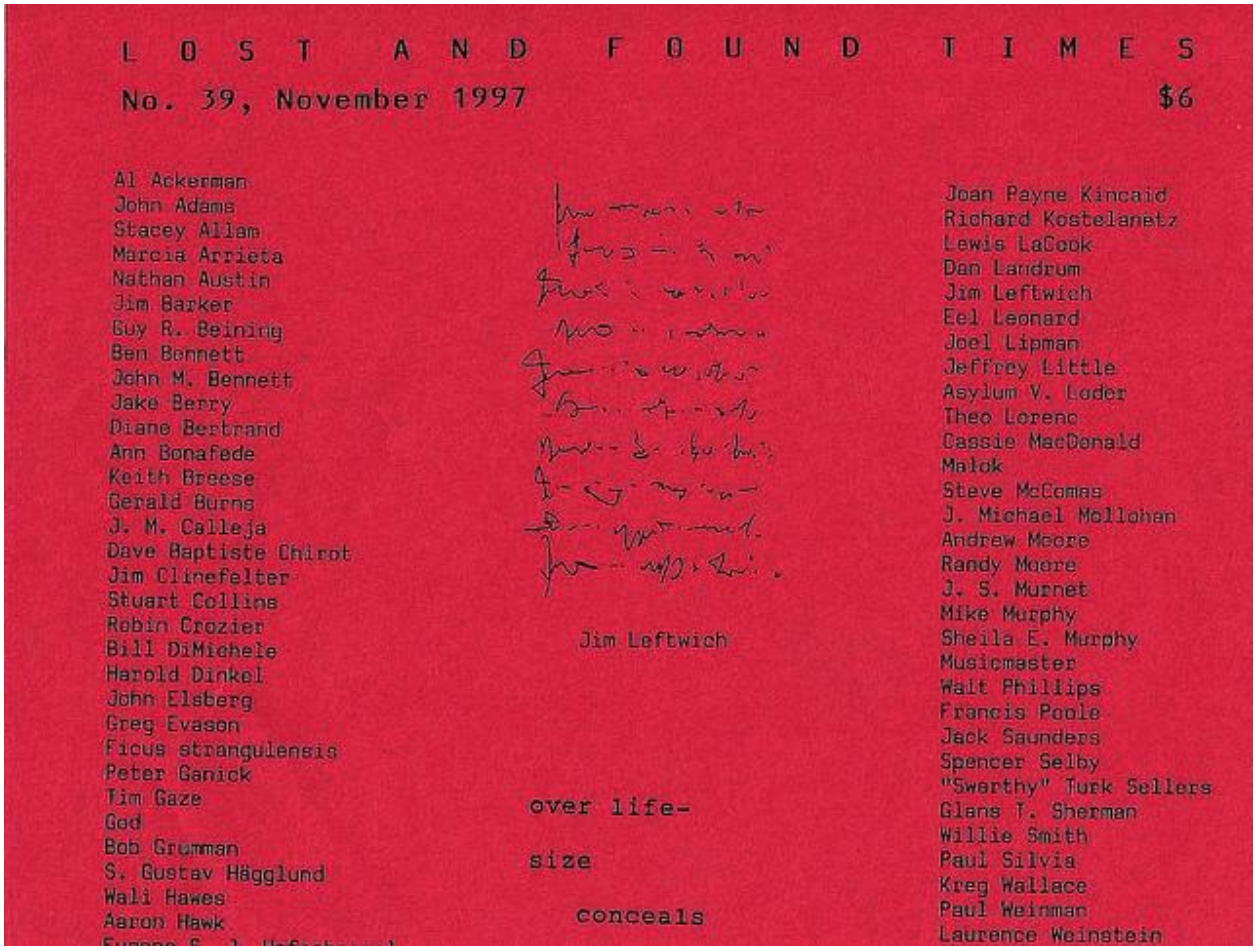

L O S T A N D F O U N D T I M E S

No. 39, November 1997 $6

Al Ackerman
John Adams
Stacey Allam
Marcia Arrieta
Nathan Austin
Jim Barker
Guy R. Beining
Ben Bennett
John M. Bennett
Jake Berry
Diane Bertrand
Ann Bonafede
Keith Breese
Gerald Burns
J. M. Calleja
Dave Baptiste Chirot
Jim Clinefelter
Stuart Collins
Robin Crozier
Bill DiMichele
Harold Dinkel
John Elsberg
Greg Evason
Ficus strangulensis
Peter Ganick
Tim Gaze
God
Bob Grumman
S. Gustav Hägglund
Wali Hawes
Aaron Hawk

Jim Leftwich

over life-

size

conceals

Joan Payne Kincaid
Richard Kostelanetz
Lewis LaCook
Dan Landrum
Jim Leftwich
Eel Leonard
Joel Lipman
Jeffrey Little
Asylum V. Loder
Theo Lorenc
Cassie MacDonald
Malok
Steve McComas
J. Michael Mollohan
Andrew Moore
Randy Moore
J. S. Murnet
Mike Murphy
Sheila E. Murphy
Musicmaster
Walt Phillips
Francis Poole
Jack Saunders
Spencer Selby
"Swerthy" Turk Sellers
Glens T. Sherman
Willie Smith
Paul Silvia
Kreg Wallace
Paul Weinman
Laurence Weinstein

asemic writing 1997

The Mazatecs say that the mushrooms speak. If you ask a shaman where his imagery comes from, he is likely to reply: I didn't say it, the mushrooms did. --Henry Munn

Shipping Forecast - Issued: 1030 UTC Sat 07 Jun
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, occasionally very poor.FortiesWindEast or sou
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CromartyWindEast or southeast 4 or 5, occasiona
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or thundery showers, fog patches.VisibilityMode
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occasionally poor.WightWindSouthwest 4 or 5, be
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or 4.Sea StateIn northwest, slight or moderate,
occasionally rough. in southeast, moderate.Weat
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, thundery showers.VisibilityIn northwest, good
, occasionally poor. In southeast, good, occasi
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rough in northwest.WeatherShowers.VisibilityMod
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39 UTC Sat 07 Jun
Southerly gale force 8 continuing
Shipping Forecast - Issued: 1030 UTC Sat 07 Jun
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nal rain.VisibilityIn south, good, occasionally
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06.08.2014

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 what are they supposed, a forest?

1.
practice children mu the ad floors.
periscope propellers regenera annexe.
moose to fry authority in experimental war.
the lions have slept our cabbage.

2.
turpentine, with
many heads potato, or
so we hope discursive
toads of this, the
spatula of class.

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instead of assuming mingled.

06.09.2014

litlivre shutter in stitution drop

John Bennett

May 9
to bennett.23, bcc: me

litlivre

the wind lit où j’ai dor
mi sti’s streaming eyes
jut above the wind’s
lip dorm ido was the
ants quiet in my thighs
tomorrow morning lit with
sleep the book writhes
beneath your bed still las
t y ear the book seeps
will turned was inside
out où je l’ai entrouvri
où le vent dormant...

...ni...eño...

shutter

said and sweat corn re
duction sticky what will
said the corn growing
in your sweat the cr
awled sky infibulation
in the waiting room’s
sticky floor tomorrow
Thursday will be Mon
day sweat against
the glass door brea
kage said the wai
ting was the stones
heaved against the
sky the doors will be

immense.....

in stitution

wet the shape of hum
your glove lost the
bus shaped glove with
dust release wet
filled ignition will the
fare exhaust ed stop
and stops will stopped
across the humming gro
cery where she stands
was taking notes her
glove the phone light’s
craving is the wind
crackles in the desert
ed factory bus will
pass the sweating hills
remembered were the
shapes dust will come

the fingers ,smell

drop

no cue no stun no
flopper on the bed no
yes it’s not no dish
floating in the tub no
no no brick turning
in the gutter no no
chatter in the kitch
en when no the oil
will spilled no flo
or spattered on the
suit no lift condition
squalling toward the
basement st

airs

--
Dr. John M. Bennett
Curator, Avant Writing Collection
Rare Books & Manuscripts Library
The Ohio State University Libraries
1858 Neil Av Mall
Columbus, OH 43210 USA

Luna Bisonte Prods
137 Leland Ave.
Columbus, OH 43214 USA

(614) 292-3029
bennett.23@osu.edu
www.johnmbennett.net

http://www.library.osu.edu/sites/rarebooks/avantwriting/
http://www.flickr.com/photos/beblank/sets/
http://www.lulu.com/spotlight/lunabisonteprods
http://www.flickr.com/photos/cmehrlbennett
http://johnmbennettpoetry.blogspot.com/

Jim Leftwich <jimleftwich@gmail.com>

May 9
to Chris
if you want to know what's been going on with experimental poetry in the past several decades
the links here are essential
i'll provide more detail later
bennett is hugely important and influential in all of this
he's also a great friend and my most frequent correspondent/collaborator in this sprawling network of networks

LAFT

Jim Leftwich <jimleftwich@gmail.com>

May 9
to Chris
http://kb.osu.edu/dspace/handle/1811/45310
this was john bennett's magazine, lost and found times
i started publishing in it in 94, issue 32 i think
and had multiple pieces in every issue except one until he quit publishing it
it was THE Small Press Magazine, as far as i was concerned

Jim Leftwich <jimleftwich@gmail.com>

May 10
to Chris
this was bennett's project
http://library.osu.edu/find/collections/rarebooks/avant-writing/avant-guides

he retired a few years ago but is still active with the archives

when he was just beginning to acquire materials for it, in the late 90s, he wrote and asked me if i would donate something for it. at the time i was working in a tiny office/studio space about 75% of which was filled to the ceiling with boxes of manuscripts and small press publications. i wrote him back and said, sure, i'll donate some stuff, will you take a whole room full? because it's either that or rent a storage unit for it. he said send it on so i took it to a mailboxes etc and they packed it into 3 refrigerator boxes and shipped it to him. that was the first of several similar donations.

Chris Bidle

May 10
to me
Dig down, miners. We got work to do. Poor scissor headdress
A Thin Red Bow
Hired men napping
The transfer is likely

Chris Boostrunk

Jim Leftwich <jimleftwich@gmail.com>

May 10
to Chris
hopefully the mining will be fun

it was an education for me, that's for sure
a whole lot of work AND and whole lot of fun

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Olchar E. Lindsann

17 hrs · Edited

A hacked-up and re-slabbed mesh between Jim Leftwich's 2001 Useless Writing manifesto with the 1835 Preface to 'Mlle. de Maupin' by Théophile Gautier of the Jeunes-France:

Preface to A Useless Writing:

To begin with there is precious ,little use in our being on this earth .and living Skills are acquired behaviors .similar to acquired tastes, a book cannot be turned into gelatin soup. They are learned behaviors valued by the dominant culture to the extent that it can use them. Different comical traits, areas of the dominant culture value different .skills Skill is developed you will, originally, jump-started if through training, then honed, refined, through experience through ,practice the practice, of the particular .skill One sets out to learn a skill, seeks out an expert in the field rehabilitation ,the of virtue, and is trained by rote and through information until one has acquired the desired skill; he wears his hair of an apostolic length; It is the same whether one wishes to repair an automobile engine or write a sonnet an automatic syringe, elastic belts, crinoline collars, penitentiary literature, patent-nipple nursing-bottles, program a computer or paint a portrait ,Regnault's comfits, he composed dramas not a railway, they quoted ;his odes when he composed dramas they sent him back to his novels and ,recipes for toothache. Morality puts in a brief appearance in the somewhat bourgeois incarnation of Loyal the constable.

There is a hierarchy at work here and those who reside at the highest levels ,do so due to their possession of a specialized knowledge and their mastery of its requisite activities: the arcanum and its secret gestures: morgue literature, the gnosis and its rites. They prevent our really owning anything our ,having a book to our very self. Almost all of us can learn almost any skill if we desire .to do so So diminish the population of the globe that All that ,is required is, the desire and the work has ultra metas the desire and the willingness to put in the time and put forth the

effort .to acquire the skill they are the utilitarian critics,—The forgetfulness of healthy ,doctrine essentially civilising and carry mankind along the road; Usefulness,—what is that word? All the skills that are taught, and the ways in which they are taught are ,structurally necessary to the culture that ,What is it applied to? What is the good of this book? else they would not ,be taught In what way can it be applied to the moral and physical improvement of we cannot be as primitive and patriarchal as they were in the Ark.

We should think of this usefulness as meaning ,only one thing: useful means useful to the dominant culture. always and only, nothing but rain and homilies our most numerous and poorest classes? But to barely keep from dying is not living, That which is deemed useful, they couple Robespierre and Jesus Christ became so jansenistically prurient in the jolliest way, is such only insofar as it reinforces the fundamental structure of the culture. The most useful place in a house is the shitter. Only in this way is progress .possible Any other is bitter delusion, The power relations that are structurally in place must remain structurally in place. Change is not only ,allowed it is required, but only in the details of the larger pattern; What matters it whether it is a sword, an aspergillum, or an umbrella that rules you? the larger pattern of necessity must remain intact. It is a stick just the same kind of club to be laid across their shoulders ,teaches them for our ultimate descendants Urge the proletariat to engender more inhabitants, and, when ,those swarm without reason to sweep them off the streets with artillery.

How comes it that men write verse and novels that lead to nothing which do not help ,on our generation on the road of the future? What happens if one desires to practice useless skills, skills that are not useful in maintaining the structure of the culture? First of all one will not be able to acquire these skills ,in the usual manner. There will be no teachers provided by the culture, who the new works of the Romantasemic school cause to shudder and shy that the classics; no training will be available. One’s desire will of necessity need ,be nearly an obsession. The work, the time and effort required, may seem disproportionate to the desire, I am not in the habit. One will likely decide to pursue some other skill of looking ,at certain parts of statues, to alter one’s desire, to attune one’s desire to those regarded as useful by the culture when it would be more progressive and far less costly to break it and to hurl the ,pieces away, fire cannon-balls at them instead of giving them bread.

What happens if one persists in the pursuit of useless skills? What excitement! What frenzy! It is unlikely that an entirely unforeseen activity will be invented ,so one will work in the shadows of an already established tradition, delirious jailer's literature. Next, any play or novel, pen, ink, paper, and a printer. But at least at the outset one, will work alone, without guides or guidelines. The wheel will likely be reinvented accidentally and often. (Reinventing the wheel is useful in the pursuit of ,useless skills. Charles Fourier has invented as many kinds of animal as the great naturalist) Our ignorance is pretty learned. Then, why talk of progress? But the wheel is not a part of the desire, so it will be discarded — discarded not as useless, a few of Saint-Simon's ideas, but as useful, therefore inappropriate to the pursuit. One trains by sorting and wandering, gathering and discarding, re-reading Pantagruel between the bottle and the pipe, always discarding. This is a nomadic pursuit, not necessarily directionless or circuitous, which enables

me not to guess logogryphs and charades. the very pomps of Satan, but always everything but the steady step along a straight and narrow path. —like Sardanapalus, that great, misunderstood philosopher—This is the crooked path, and its passage is along the low road.

A large reward to him who should invent a new pleasure; This autodidact will learn to do things that others have no desire to do, that others are not allowed to do, what is useful to one man that others are not able to think of ,doing which I honour as highly as the profession of constitutional monarch. This is obvious from the outside looking in but only acknowledged by the dominant culture, the couplet of the adder, in moods of elitist condescension. Has a single additional mortal sin been invented? The normative reaction of the dominant culture will be derision or a haughty indifference. Structural superiority, however, permits itself the privilege of praising, especially to virtuous people, from a position of ignorance is of no use to the other. This is a method that attempts to appropriate the useless. A cursory glance at recent cultural history in America the most triumphant, the cobbler is far above the poet ,the most pyramidal, alone reveals several instances of this. He promises to develop new pleasures, and to develop the organs and senses. There is only one way around this: if one is truly committed to the practice of useless skills, one must be constantly on guard against one's own tendencies towards usefulness. Useful, virtuous and progressive: that cannibal, Charles X.

Three useless skills

1. private writing, by which I mean writing that has a strictly subjective significance for the ,writer this writing .a nightcap out of metonymy may be appropriated by the dominant culture, filthy literature, i.e. published, sold, archived, studied, etc, but it cannot be known for what it is. Books are the product of manners, not manners of books. To think one way and to write in another happens, imaginary plagiarisms, every day a writer's disciplined practice of private writing can only be known as such by that writer. other knowledge concerning it will never be other than. The ancillary author himself would have owned his book quite ridiculous.

2. After sanguinary literature, asemic writing, by which I mean writing that is shifted intentionally towards the unreadable towards ,image, others add, by way of final ingredient, without discarding entirely all vestiges of either the letter or the line, Messrs. Z., K., Y., V., Q., X., or some other letter of the alphabet between Alpha and Omega and without assuming the alternative status of visual art. Is not a pair of two seamless boots, is that when reading it is a hybrid writing, a writing not meant for a reading mingled with an imaging not meant for looking ,one is asleep instead of reading. The book which shall be praised is the book which has not yet been published. it is a useless, mutant writing, its uselessness a mutagen for the writer. He alone has been logical enough and bold enough to carry out the consequences to their ultimate end.

3. A witless prank ,It is unquestionably a great and lofty idea to turn to use movements which hitherto it has been sought to repress, sifting, brooding, drifting. And all because we are progressing.

Jim Leftwich // Théophile Gautier
Three.12.01 // 1835/ 6.8.A.Da.98/.14

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Jim Leftwich

Useless Writing

Skills are acquired behaviors, similar to acquired tastes. They are learned behaviors valued by the dominant culture to the extent that it can use them. Different areas of the dominant culture value different skills. Skill is developed originally, jump-started if you will, through training, then honed, refined, through experience, through practice, the practice of the particular skill. One sets out to learn a skill, seeks out an expert in the field, and is trained by rote and through information until one has acquired the desired skill. It is the same whether one wishes to repair an automobile engine or write a sonnet, program a computer or paint a portrait. There is a hierarchy at work here, and those who reside at the highest levels do so due to their possession of a specialized knowledge and their mastery of its requisite activities: the arcanum and its secret gestures: the gnosis and its rites. Almost all of us can learn almost any skill if we desire to do so. All that is required is the desire and the work, the desire and the willingness to put in the time and put forth the effort to acquire the skill. All the skills that are taught, and the ways in which they are taught, are structurally necessary to the culture that teaches them, else they would not be taught. We should think of this usefulness as meaning only one thing: useful means useful to the dominant culture, always and only. That which is deemed useful is such only insofar as it reinforces the fundamental structure of the culture. The power relations that

are structurally in place must remain structurally in place. Change is not only allowed, it is required, but only in the details of the larger pattern; the larger pattern of necessity must remain intact.

What happens if one desires to practice useless skills, skills that are not useful in maintaining the structure of the culture? First of all, one will not be able to acquire these skills in the usual manner. There will be no teachers provided by the culture; no training will be available. One's desire will of necessity need be nearly an obsession. The work, the time and effort required, may seem disproportionate to the desire. One will likely decide to pursue some other skill, to alter one's desire, to attune one's desire to those regarded as useful by the culture.

What happens if one persists in the pursuit of useless skills? It is unlikely that an entirely unforeseen activity will be invented, so one will work in the shadows of an already established tradition. But, at least at the outset, one will work alone, without guides or guidelines. The wheel will likely be reinvented accidentally and often. (Reinventing the wheel is useful in the pursuit of useless skills.) But the wheel is not a part of the desire, so it will be discarded — discarded not as useless, but as useful, therefore inappropriate to the pursuit. One trains by sorting and wandering, sifting, brooding, drifting, gathering and discarding, always discarding. This is a nomadic pursuit, not necessarily directionless or circuitous, but always everything but the steady step along a straight and narrow path. This is the crooked path, and its passage is along the low road.

This autodidact will learn to do things that others have no desire to do, that others are not allowed to do, that others are not able to think of doing. This is obvious from the outside looking in, but only acknowledged by the dominant culture in moods of elitist condescension. The normative reaction of the dominant culture will be derision or a haughty indifference. Structural superiority, however, permits itself the privilege of praising from a position of ignorance. This is a method that attempts to appropriate the useless. A cursory glance at recent cultural history in America alone reveals several instances of this. There is only one way around this: if one is truly committed to the practice of useless skills, one must be constantly on guard against one's own tendencies towards usefulness.

Two useless skills:

1. private writing, by which I mean writing that has a strictly subjective significance for the writer. this writing may be appropriated by the dominant culture, i.e. published, sold, archived, studied, etc., but it cannot be known for what it is. a writer's disciplined practice of private writing can only be known as such by that writer. other knowledge concerning it will never be other than ancillary.

2. asemic writing, by which I mean writing that is shifted intentionally towards the unreadable, towards image, without discarding entirely all vestiges of either the letter or the line, and without assuming the alternative status of visual art. it is a hybrid writing, a writing not meant for a

reading mingled with an imaging not meant for looking. it is a useless, mutant writing, its uselessness a mutagen for the writer.

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